

# AT THE RIVER

Shall We Gather at the River, Down to the River to Pray, Down by the Riverside

## ARRANGED BY ROBERT LONGFIELD

(b. 1947)

For  
CONCERT BAND

### Instrumentation

1 Full Score	5 B $\flat$ Trumpet 1	1 Timpani
6 Flute	5 B $\flat$ Trumpet 2	1 Percussion 1
2 Oboe	4 F Horn	<i>Xylophone, Orchestra Bells</i>
4 B $\flat$ Clarinet 1	3 Trombone 1	2 Percussion 2
4 B $\flat$ Clarinet 2	3 Trombone 2	<i>Snare Drum, Bass Drum,</i>
4 B $\flat$ Clarinet 3	3 Euphonium B.C./ T.C.*	<i>opt. Drum Set</i>
2 B $\flat$ Bass Clarinet	4 Tuba	2 Percussion 3
2 Bassoon		<i>Tambourine, Suspended</i>
2 E $\flat$ Alto Saxophone 1		<i>Cymbal</i>
2 E $\flat$ Alto Saxophone 2		
2 B $\flat$ Tenor Saxophone		
1 E $\flat$ Baritone Saxophone		

\*printed back-to-back

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## About the Arranger

**Robert Longfield** has been a music educator in the public schools of Michigan and Florida for over thirty-five years. He is currently the orchestra director at Miami Palmetto Senior High School, Pinecrest, Florida, where he also serves as Chairman of the Visual and Performing Arts Department. In addition to his teaching duties, Mr. Longfield is the conductor of the Greater Miami Symphonic Band.

Mr. Longfield has music degrees from the University of Michigan and the University of Miami. His teachers include Jerry Bilik and Dr. Alfred Reed.

A member of ASCAP, Mr. Longfield has received several commissions and has over two hundred publications to his credit. His compositions and arrangements have been played and recorded by bands and orchestras throughout the United States as well as in Europe and Japan.

## Performance Notes

Rhythm and articulation play an important role in this arrangement, particularly in the closing section. Do not allow players to clip tones when playing *staccato*. The style should be light and detached rather than short and clipped. Players must pay careful attention to the conductor at tempo changes. Accuracy in these places gives the ensemble much more confidence and stability and sets them up for successful performance. Play always in a singing style, with good tone and intonation. Never lose sight of the fact that these songs were originally written for voices and should retain that quality in any guise.

## Program Notes

Three traditional hymn tunes are presented in this Robert Longfield arrangement. The treatment shows both a traditional and creative approach yet retains the vocal majesty that made the songs so popular.

The traditional Christian hymn *Hanson Place* is more widely known by the title *Shall We Gather at the River* (or *At the River*). The title is a reference to the Hanson Place Baptist Church where Robert Lowry (1826 – 1899), the composer, sometimes served. The hymn was written in 1864 and has been used by Charles Ives, David Maslanka, and Aaron Copland.

The exact origin of *Down to the River to Pray* is unknown and is generally attributed to an African-American slave. The earliest known version was published in 1867 under the title *The Good Old Way*.

Another spiritual, *Down by the Riverside* (also known as *Ain't Gonna Study War No More*) dates to pre-Civil War days but was not found in print until 1918.

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Robert Longfield

Moderately, with a steady rhythm ♩ = 92

5

Shall We Gather at the River

Flute

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium

Tuba

Timpani

Xylophone

Orchestra Bells

Snare Drum (opt. Drum Set)

Bass Drum

Drum Set (opt.)

Tambourine

Suspended Cymbal

*f* *ff* *mp* *mf* *legato* *3* *a2*

6

Fl.

Ob.

Bsn.

B $\flat$  Cl. 1

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

6 7 8 9 10 11

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

Xyl. Bells

S. D. B. D. D. S.

Tamb. Sus. Cym.